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Music & Live Reviews

HOPE SPRINGS NOCTURNAL

the new full length album.

Comins in January.

FEATURING: THE LILAC GIRL, FREAK, BLIND AND VERTIGO A GO-GO

# interview

#### CONTENT

written & produced by: Octavia

#### CONTEXT

visual mix & engineering by: rodent EK

#### Contributing Photographers:

Front Cover: Alicia Garcia-Rodriguez

This Page: Randy Yau Reviews: Stephanie Dean

#### **Band Photos:**

Collide: T.J. Barrial

Oneiroid Psychosis: J. Shimon, J. Lindemann

Swans: Photos: Tamara Rafkin Artwork: Deryk Thomas

#### Additional Music Reviews:

Sandman, Rik Millhouse, Texture, DougR

#### CONTACT / CONTRIBUTE / CORRESPOND

OUTBURN

PO Box 66119

Los Angeles, CA 90066-0119 email:outburn@cogent.net

www.cogent.net/~rkusano

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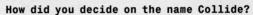


COLLIDE'S DEBUT RELEASE, *BENEATH THE SKIN*, IS ONE OF THE BEST ALBUMS I'VE COME ACROSS THIS YEAR. INTRICATE, ENGAGING, AND WELL PRODUCED ELECTRONICS GROUNDED IN ORGANIC SOUNDS MAKE COLLIDE A PLEASURE TO

LISTEN TO. KARIN'S MUSE-LIKE VOICE BEAUTIFULLY BRINGS HER ABSTRACT LYRICS TO LIFE, WHILE STATIK

HANDLES THE TECHNICAL SIDE BY INVENTING A VARIED ATMOSPHERE RANGING FROM
RHYTHMIC INDUSTRIAL TO SEDUCTIVE ETHEREAL. CREATING MUSIC AND ART MAINLY OUT OF
THEIR HOME. THEY AVOID MOST OF THE UNPLEASANTRIES OF LIVING IN THE GREATER

LOS ANGELES AREA. KARIN EVEN CLAIMS TO HAVE NEVER BEEN IN A TRAFFIC JAM.



Karin: We thought about it for quite a while, and went back and forth. And then it just sort of went oooh...bang...Collide! It just seemed to work for us perfectly, because it was what we were doing: strongly coming to one point.

#### How would you describe your music?

*Statik:* Well, it's electronic. Some would say industrial, some would say ethereal, moody, at times harsh.

Karin: I call it emotional with a lot of noise.

You're on Re-constriction which is known for synth-core industrial. Do you think the label is expanding upon it's current niche?

Statik: When we sent out a demo tape, Chase [at Re-constriction] responded the next day. I think he just liked it. We have obvious industrial influences.

*Karin:* We're happy being on Re-constriction. It's kind of nice, because we are so different from what he has on the label that it sets us apart really quickly.

What were you trying to accomplish with this album?

*Statik:* I don't think we were trying to accomplish anything. It's something we like to do. We weren't out to try to copy anybody, change the industrial scene, or anything like that.

We wanted to bring everything that we liked in music together into what we were doing. We wanted to make something that we would be happy listening to.

No you think you are at a point where you have defined your sound?

Karin: I think we both know what we like: powerful, moody, and interesting sounds. We'll keep with the things that we

like, but I think we want to explore them as far as we can go.

*Statik:* Two of the last songs we worked on were "Pandora's Box" and "95&7." Those came together better, where we can represent what we wanted.

#### I noticed you were doing a remix album. Why do you think remixes are so popular right now?

Karin: Chase just decided to do a remix album. I don't know why. I think it's interesting in this genre that everybody is crossing over a lot. It's fun. Especially for people who are familiar with certain bands to go, "Oh, look what happens when you cross that with that." I think the people who are really into music in the industrial and gothic scene are that much more passionate about music. The scene is small, and doesn't have a lot of money in it, but really supports itself and crosses over. We found help from a lot of the other labels, like Projekt / Darkwave. They're going to be helping our distribution. We're going to be on a compilation on C.O.P., which is Battery's label. Just a lot of cross helping, cross mixing. It's kind of nice for the scene. We've found nothing but good people, and good things in it.

Cevin Key of Skinny Puppy/Download did a remix of one of your songs. Was that exciting? Statik: It was definitely exciting. I wish we got to work on it with him, but he just did it up in Vancouver.

#### Have you gotten any feedback from Key?

*Karin:* We didn't know for sure that he was going to do it, but when we called him, it was like, "If I like the music, I'll do it." So he chose to do it. We were happy about that, because I've heard he's actually turned down a couple of remixes from some big people.

I think the quality and uniqueness of your music comes from the chemistry between you. How did you find each other?

Karin: We met at Kontrol Faktory- the industrial club. Statik happened to

be at the bar, and I was thirsty and asked him to get me a glass of water. And we became friends. **Statik:** Basically she liked my shirt. I think I was wearing a Skinny Puppy shirt.

#### And a friendship grew out of that?

Karin: Yes, and as for working together, we never really planned that. At the time when I first met Statik, he was quite busy working at another studio. It just happened to be that he had some music that he had been working on a little bit. And he happened to be going to the studio one day and said, "Hey, why don't you come by and throw some vocals on something." So I did,

and we just kept going.

Is the relationship working out well? Are you planning to do more things together?

*Statik:* Oh yeah. I think the more we work together, the more comfortable we become.

*Karin:* I think we're only starting. We balance each other a lot. We're learning how to best work together.

# Did Karin have any singing experience, or was it something you just picked up?

*Karin:* It's something that I've always done. My favorite thing to do when I was a kid was to go to my friend's house and pretend I was playing their piano. I could just be walking along and make a song up to anything. It's always been really natural to me, so I've gravitated towards it.

How has Statik's work grown, and how did you start in the music industry?

Statik: Well that's a long story, but I'll try to condense it. I started working

at a studio here in LA that was basically a midi studio and electronic studio. I had some of my own keyboards before that. I didn't go in blind, but I worked there for a couple of years. Working in the studios surprisingly there aren't a lot of people that know about computers and I guess our own form of music. So I'd get called for a lot of different things. Word gets around, and before you know it you are working with a lot of people.

#### So what music artists do you like listening to?

Statik: I grew up listening to a lot of electronic music. I was never into rock,



pop, or anything. It was always the weirder the music the better.

*Karin:* The vocals are really important, and that is really what I focus on listening to. I tend to like things like the Cocteau Twins, Curve, and Dead Can Dance. Also, I like Nine Inch Nails and harder things too. But it has to be more vocally interesting, or I won't give it too much attention.

# Do you feel like there are any bands that compare to what Collide is doing?

**Statik:** There isn't a whole lot out there that's like us. We were both sad when Curve broke up. They were one of the more interesting bands. I wouldn't say we were like them, because they use a lot more guitars, but I

"Soul" by Karin

really like their sound. [ed. note: Curve have recently reunited]

*Karin:* I think there's always comparisons as soon as you get a particularly vocal oriented female and a machine oriented male.

Statik: We're a lot more song-like than a lot of the industrial bands going on.

#### Where did you grow up?

Karin: I'm originally from Toronto.

#### And what brought you here?

*Karin:* I was ready for a change, and I really don't like cold weather. I let myself go wherever I happened to be going. And now I've been in LA for about eight years.

Statik: I'm originally from Spokane, Washington.

## When you were growing up, did you ever imagine you would be music artists?

Statik: Not in the least bit.

*Karin:* No, not at all. I thought maybe I would be a painter living on the streets in Europe.

#### What keeps you occupied when you're not working on your

music?

*Karin:* Statik's never *not* working on music

Statik: When I should be working on music, but I'm not, I might

actually go to the beach.

**Karin:** Well he does a lot of freelance studio work. When I'm not busy working on music, I'm busy designing jewelry.

How cool! What type of jewelry do you create? Karin: It's kind of an art jewelry. I use a lot of photographs and pic-

tures in my jewelry. I also paint, and I sometimes use my paintings in the jewelry.

How do you divide up the creative process in your music?

Karin: Either one of us will start it,

but Statik handles all of the instrumentation, all of the programming, and all of the main part that you hear.

#### And you do the lyrics?

*Karin:* Yeah, I write a lot of poetry. I have quite a big book of poems collected now.

Statik: Waiting to be made into songs.

*Karin:* I write a lot on napkins. I come home, and I have little crumpled up pieces of paper in my purse with poetry written on them. Then I eventually compile them and then possibly work them into something we're working on.

#### Have you ever published any of your writings in print?

*Karin:* I've never published any. Sometimes I use them in my jewelry. I'm a fairly general abstract writer. I write for myself, because that's what I'm thinking.

#### Where does the inspiration for your work come from?

*Karin:* Lyrically and vocally it's just something I have to do as much as anything. Artistic releases everywhere... Hopefully, I take them out in a good, final way.

Statik: I just enjoy doing music. You can make some weird twisted sounds.

Karin: I find I'm only happy when I'm creating.

I'd make a really awful housewife. I'm really interested in creating. Even cooking to me, because people can eat it, is not long term enough.

#### Does spirituality play a role in your music?

*Karin:* I'm internally spiritual. I don't have any external religion at all. Your internal thoughts about life are a pretty driving force for your emotions. It would definitely play a part for me.

**Statik:** Not really for me. Music, to me, is like doing a sound sculpture. I look at it as an art form. I enjoy it when it's done.

Karin: Even after hearing it five-billion times we still like it.

#### How do you feel the music scene has developed lately?

Statik: I think it's getting a new breath of life. I think for a while it wasn't going anywhere because people weren't exploring or doing anything different or new. More people were trying to bring back how gothic and industrial started instead of exploring new sounds. I think the scene is opening up and growing. We try to support the scene here and if there is something going on we try to go. Sometimes it's sad to see a really small turnout.

It's sad to see how hard it is for the smaller labels and individuals to gain support. What does it take to unite these people, who are doing what they love, and give them a support network?

Karin: Somebody with a lot of money.

*Statik:* It's a good question. because LA's a big place, and you would think that there would be more people than there are at shows.

#### But it's hard to get the word out.

*Statik:* Even at the Download show there were maybe 300 people, and none were being turned away. And we were thinking at the last Skinny Puppy concert there was a line around the block.

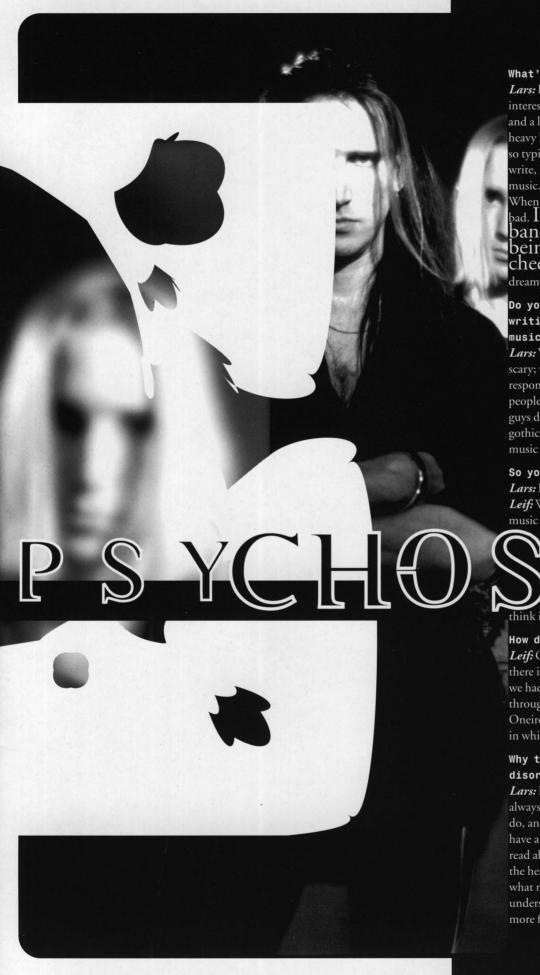
**Karin:** We were thinking it would be totally packed. There needs to be more support. It helps with all the magazines, clubs, and radio shows. The more people support each other the better it gets. Unfortunately, art is a business. It's not the artists who are making any money. \*\*

Collide's first CD release entitled Beneath the Skin is available on Re-constriction, and their Siouxsie cover is on Cleopatra's Reflections in the Looking Glass. Upcoming releases include a remix album and inclusion on two compilations: 21st Circuitry's Newer Wave and Re-con's TV Terror.

THE TWO BROTHER'S BEHIND THE DEMENTIA,
LARS AND LEIF HANSON, DELVE INTO THE FORBIDDEN
REALMS OF THOUGHT WITH THEIR UNCONVENTIONAL
EASCINATIONS OF MENTAL ILLNESS AND TWISTED
VISIONS OF LUST AND DEATH. USING ELECTRONIC
ELEMENTS TO CREATE EMOTIONAL SOUNDSCAPES OF
DISTURBANCE, ONEIROID PSYCHOSIS' FIRST RELEASE,
Stillbirth, PRESENTS A DRAMATIC VIEW INTO THEIR
WORLD. THE SHY AND PHILOSOPHICAL PAIR EXPLAIN
THE MADNESS BEHIND THEIR METHODS.

# ONEROID

FROM THE QUIET DEPTHS



What's in the heart of Oneiroid Psychosis?

Lars: I guess in writing music I tend to think and be interested in music that's a lot more seductive, dark, and a little slower. I really enjoy music that's fast and heavy like most of the industrial today. But it just seems so typical, and there's so much of it there. When I write, I have more of an appeal to the darker side of music. I don't think there's too much of it out there. When it is done that way, most of the time it's pretty bad. I think there are very few bands that can come across being dark and not sounding cheesy. A band that I do like, that is dark and dreamy, is the Tear Garden.

Do you have an audience in mind when writing songs? Who do you think your music appeals to?

Lars: We're not setting out to be industrial or gothic or scary; we just write what we feel. It's interesting hearing responses from people, because there's a lot of industrial people that say, "I really hate gothic music, but these guys do it." There's enough of a blend of industrial and gothic where we get a lot of goths that are into the music and people that are just into industrial.

So you seem to have a crossover audience? Lars: It seems to be that way.

*Leif:* We didn't really intend to do that though. The music just happened. I didn't even know there was such

a large gothic scene in the US until our CD came out and they really picked up on it. I didn't

think it would appeal to that crowd as much as it does.

How did you come up with your name?

**Leif:** Our band was originally just called Psychosis. But there is already a CD out by a band called Psychosis, so we had to modify the word somehow. So we looked through a medical dictionary and found a Greek word, Oneiroid, which means dreams. It's a form of psychosis in which people are dreaming while they are awake.

## Why the fascination with psychological disorders?

Lars: I'm curious about the way the mind works. I'm always trying to understand reality and why I do what I do, and why things appear to me the way they do. I have a pretty clear head most of the time, so when I read about people who are completely messed up in the head, it's really fascinating. You've got to wonder what reality is like for them, when I have such trouble understanding it sometimes. It makes insanity even more fascinating. →

That's interesting, because a lot of your lyrics are pretty sick and twisted with a lot of blood and death ("Fleshmachine," "Bloodlust," "Menarche," and "Psychopathia Sexualis"). Some people may think you're on the crazy side.

Lars: Leif tends to introspect a little more. I find it more of a turn on to be turned on by something that isn't quite normal. It tends to add that twist. Where you grow up thinking this is the way things should be, and suddenly you find yourself into things that aren't what you were taught should be right. So you're turned on by it, and then thinking at the same time, I shouldn't be. So there's a struggle. Then that in itself becomes a turn on.

I can understand how that would develop. I don't think there are a lot of other bands that have taken the perspective that you've taken. You mentioned the Tear Garden, are there other bands that have inspired your musical style?

Lars: I think since Leif and I were little, like 10, we've listened to everything from Journey to Iron Maiden. Then I got into Peter Gabriel, Todd Rundgren, and even Kitaro. We always listened to so many different styles. So there were certain bands like Alice Cooper, Brian Eno, and Pink Floyd that, for me, really tapped into that deep psychological part of the brain.

Leif: I grew up playing guitar. So I listened to a lot of heavy metal, psychedelic, and hard rock. That style influenced me, but eventually I started loosing interest in the guitar, and Lars and our older brother Shawn were playing and recording on keyboards. So taking that guitar music style and playing it on a keyboard was something new for me.

That's pretty nice that you had each other to learn from and explore music with. Where did you grow up?

Leif: Madison, Wisconsin

Lars: We've barely been out of the state. I've been to Chicago and Ohio, but that's about it.

#### Does your isolation affect your music?

*Lars:* I think in a sense, because Leif and I are very much into being at home. You could give me a months vacation and I probably wouldn't want to leave the house. There's a security about being at home. Knowing that there's a world out there, that when you have been there, you've experienced some bad things. I think a lot of that is with Leif's lyrics, introspecting more, being hurt, and trying to understand why people on the outside will hurt you for no reason.

#### Are there any specific experiences that shaped your attitude?

*Leif:* Well, I've always been really shy since I was a baby. I didn't trust people, I didn't like people, and I didn't like to try and relate to people. In a way, I set that up myself. I felt alienated, but I didn't know what to do about it. I spent a lot of the time just feeling bad. Feeling like I couldn't relate, and trying to convince myself that I didn't want to relate. A lot of that frustration I expressed through art.

I can relate to that. As a child I seemed to like animals better than people. I was pretty shy, but fortunate that I had a good understanding of why people acted the way they did. How do you motivate yourself to create music?

*Leif:* I don't really know. Personally, I think it just feels good. It's definitely made new friends for us like Tom Muschitz at Decibel. He's become one of our best friends, because our ideas and goals were so similar that we just related.

That's one thing music does: unite people. There's a connection between the artist and the listener. Does it make a difference when you get some positive feedback from fans?

*Leif:* Yeah, for me that's another reason why I enjoy doing music. Because I think of bands that I have really enjoyed and have brought me a lot of pleasure with their music. To be able to return that feeling a little bit to somebody else is really motivating. It's kind of gratifying to know that somebody enjoys listening to it, the same way I enjoy writing it.

Is it intrinsic that good musicians have some sort of psychological difficulty that they are trying to express?

*Lars:* Yes, I think in a way all artists of any form are struggling somehow psychologically. This is something I talked to Leif about. How humans in general will take anything, I mean any



physical object that you can think of, and turn it into art. Think about that. Every thing you touch is art. Somebody took time to design it and create it. Even things that were not art somebody would take and paint on it. We just grab everything we can and make art from it. *Leif:* I was talking to a woman at work who was saying to me that she couldn't understand art, and she wasn't artistic at all. But she says that she loves her garden, and when she gets stressed out she goes out and tends her garden. That's the same thing. She is getting into that meditative mind state and creating something.

# Art is very therapeutic. Do you envision doing your music the rest of your lives?

*Lars:* I think for me, the very end goal would be to be an old man stuck in his house all decrepit and just writing this crazy music until he dies. I would love to write music all the time.

**Leif:** I don't really know. I think there's a lot in life that I need to learn still. I'm sure I'll be doing music whether it's being released commercially or not, because I enjoy it. I enjoy painting too. Even though my paintings basically end up in the closet. I think there's a lot of area that needs to be explored, and sometimes I wonder, "why?, and what good is it going to do to learn everything there is to know?" There just doesn't seem to be any way to fit it all into one lifetime.

*Lars:* But even looking at some of the painters like HR Geiger. He's got hundreds and hundreds of paintings. And you'd think with all that detail, "How did he ever have the time to be doing all this?" So I think there is a lot more time than we realize.

Leif: It's so easy to waste time, and wonder how am I going to get things done.

# I think we all experience that dilemma. Have you ever tried to sell your paintings? $\hfill \hfill$

*Leif:* I tried, but they are so surreal and dark that they're not the kind of thing people would want to put in their living room, so they didn't sell really well.

## How did you end up at Black Earth? Did you decide to move there because of the name?

*Lars:* Our brother Shawn found us this place. I hadn't even seen the place and signed the contract to move in. It must have been fate.

#### Is the dirt black there?

Lars: Yeah, it's a little blacker.

Leif: There's just a black cloud hanging over the city, like Gotham.

#### In the lyrics for "Mind's I" you talk about the dirt.

*Leif:* Dirt was a symbol for material existence like action or work in the world. So my hands being in the dirt was that symbol, and my eyes looking to the sky was like my soul trying to transcend that.

#### I like that metaphor.

*Leif:* I try to do that with lyrics because I don't like to say, "Oh yeah, I'm bummed out." I'm just trying to be more creative about it.

#### What do you do when you are not working on music?

*Leif:* We play around on the computer a lot. I like to paint and draw, and Lars likes to ride his motorcycle.

#### What is the scenery like in Black Earth?

*Lars:* In Black Earth there are all kinds of country roads that wind around and go through woods. It's just beautiful. I need to get a house out here in these woods. Over every hill there's a different landscape.

#### I've never been to that part of the world.

*Lars:* Where I lived before [in Milwaukee] you'd walk outside, look to the left and you'd see garages. You'd look in front of you and see another apartment. You look to the right and there's more apartments. There was no horizon. There was nothing.

Leif: On the other side of the garages was the shopping mall.

*Lars:* And when we come home now, there are stars all over; you can see everything. You can hear wolves. It's just really nice. H

Oneiroid Psychosis have two full length releases on Decibel: Stillbirth and their new release, Fantasies About Illness. They also have a single entitled Ausuage which features a remix by Joe Bishara of Drown and another by Chris Peterson of Will/Decree.





SWANS HAVE RELEASED THEIR FINAL WORK, SOUNDTRACKS FOR THE BLIND.

MICHAEL GIRA AND JARBOE ARE
CLOSING THE FINAL CHAPTER IN THE
LONG AND DISTINGUISHED LIFE OF
SWANS. THE STRONG, INDEPENDENT,
AND BEAUTIFUL JARBOE, GRACIOUSLY
SHARED HER UNIQUE INSIGHT INTO HER
MUSIC AND LIFE.

In an interview featured in Angry Women in Rock: Vol. I, Jarboe tells part of her life story.

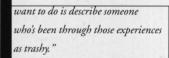
Jarboe had an unusual childhood. Her father was an undercover F.B.I. agent who was always assuming different personas for spy work in rural America. When he died, Jarboe found all sorts of spy equipment and quite a few tapes of recorded phone conversations. He had their home phone "bugged" and an unknowing Jarboe had her private conversations taped and listened to by her dad. Some of these tapes of Jarboe, as well as unknown people, are used in Soundtracks For the Blind.

As a child, Jarboe learned to sing from her father. She progressed from singing in

church choirs, to imitating other people for lounge acts, to doing performance art in galleries, and finally to her own projects and Swans.

In Jarboe's mid 20's she was desperate for the energy and power of performing, but she constantly found the doors of the music industry closed to women and found that the

"only way to get close to that power was to have sex with those people." She became involved with the music industry by providing "sexual entertainment" to "big-name rock 'n' rollers." All of the humiliation she had to endure has enabled her to reach a point in which she is now confident in herself and completely unafraid of an audience. Jarboe says, "Inside I feel quite elegant, and yet what people



She further describes her reaction to sexual degradation by saying, "I really identify with the Clive Barker films, when different creatures pull themselves up from the blood matter and become a form - I know that well. I absorbed all this destruction, and became someone else."

Her personal life has taken many turns, and possibly the most dramatic was in her late 20's when she had a comfortable life with a husband who was a corporate systems analyst. She balanced the mundane with a secret life in the noise and hardcore music scene. Jarboe decided to give up everything in order to get back to "people who were doing something with their lives" and pursue her

dream of becoming a member of Swans.

(Juno, Andrea ed. "Jarboe: Swans" **Angry Women in Rock: Vol I.** Juno Books: New York. 1996. p 9-35)

#### Tell me about how you first met Michael Gira.

When I came to E. 2nd St. off of Ave. A in March of 1984, I took a young male friend as a chaperone. I expected the voice of Filth to answer the door in chains and black leather, eyeliner and sticky dyed black hair. Instead, he had a sort of average preppie Ivy League drug addict look about him-The skinny frame of a speed freak and wild intensely blue eyes, amazing cheekbones, →

the eyeline + sticky dyed black han,

beautifully disheveled blond hair, and elegant almost feminine hands. He

H

beautifully disheveled blond hair, and elegant almost feminine hands. He wore a blue pin-striped shirt that was ripped and too small even for him, and Khaki's that he had stitched at the ankles in big coarse thread... He was the most gorgeous thing I had ever seen. His phone rang, he went to answer it, inviting my friend and I to "come in and have a seat." We walked in. It was a combination kitchen AND bathroom- a typical New York tenement, I suppose. We looked around. The only place to sit was on the edge of the

bath tub next to a laundry line strung above the tub-where stiff dry socks with holes formed an expressive row. But except for cans of Bustello and dusty strewn New York Times, the small room was bare. I noticed the window had big black bars across it lending an ominous and oppressive air.

What are your individual roles in the band? How have they changed? Changes with every recording experience. It requires diligent practice with my meditation and Buddhist studies to get along with Michael in the recordings, rehearsals, performances, tours, etc. He is volatile, emotional, demanding- at least in my experience. He is also extremely talented and I respect him 100% as an artist. Sometimes I don't enjoy taking his direction or criticism, especially when I work yery hard. The tables have never been turned in our arrangement to the degree I would like to see. l would be very curious how he would react to doing an album

of primarily my

lyrics and songs

and pertorming

them (phrasing, tonality, dynamic, etc, ) how I thought they should go! I think he would say he isn't musically or vocally flexible enough to do that... whereas he thinks I am... but I disagree and think it would be challenging to us both. In the studio, I frequently critique his performance- but it's still not the same thing. However, most of our recordings would not sound the way they do without my input and vice versa, of course.

How have your solo projects evolved?

I've loved doing all three solo projects and they have evolved by becoming more and more "experimental" and risk-taking.

How do you view the relationship of music to art?

I still consider myself an artist working in sound. I'm utterly alienated by the music business, MTV, and all the ego trips attracted there in.

#### Are there any painters/artists that reflect what you have done musically or lyrically?

Sacrificial Cake's cover painting by Deryk Thomas, definitely... sexual demons, psychedelia, transformation, joy/pain, sublimation, set free.

# How have you grown as an individual since your beginnings with Swans?

Responsible, working to the point of dropping, acutely aware of how temporary this life is, and that we don't have or own anyone or anything.

# What led you to abuse drugs when you were young? And how have you overcome their power?

They made me very very sick, and I was in a mental hospital for druggies even at 15. I'm very happy I finally got off drugs. I grew to love "reality"- that's how I got off them and also the fact that I almost died in my twenties as a result of drugs. I have nothing to do with them physically anymore. Michael, is in my opinion, doing far too much. I try not to let it worry mebut it does... Alcoholism is a horrible sad thing, and I see it all around me. So many musicians I know, so many friends...

#### Do you want to have a family?

I don't have a steady enough income or a stable life, but it's hard to let the idea go... It's sad that this planet is just too too populated... most people shouldn't have children. They should adopt one, already here. And it's criminal to have more than one child even if you have money and can provide a secure stable home life. People should have to pay enormous taxes if they have more children. Over population has destroyed the Earth. We have destroyed the balance of nature with our greedy

pollution and reproduction.

#### Is spirituality a part of your life?

Most definitely. I'm taking a special course at the University now- [Tibetan Mysticism: Images of Shangri-La at the Oglethorpe University Museum]

What occupies your time when not working on music? Studying, gardening, writing (vignettes & poems) care giving...



#### What do you write about?

Memories, daily experiences, passing emotions...

#### What other music do you listen to?

Classical, ambient, experimental... some industrial... But my favorite is to sit down at the piano and improvise both instrumentally and vocally- and let the air take both... Music for my soul and life force and not for commerce at all.

#### Who are some of your favorite musicians?

Aphex Twin, Lustmorde, Whitehouse, CCCC, Merzbow, Maria Callas.

Some people have tried to categorize your music using the "G" word. Is labeling <del>a necessary</del> evil <del>needed to</del> eting purposes?

Yes.

Why do you think Swans have remained basically an underground band, despite the talent and proliferation of music.

Unfortunately, when an album has a hit song (like Trent Reznor's "Closer") it rulns the entire work/album for me. Hit songs trivialize the work- making it unlistenable, because the hit song is a commercial jingle you are bombarded with everywhere you go... The inherent conformity, mass appeal, result, and media bombardment revolt me. And of course it is said you cannot "be" what you despise! Michael would probably say it's because he has the reputation of being an asshole!

#### What motivates you to create and continue?

Michael used to say: "Does one question a butcher why he cuts meat?" to that question, and I still think it is a good answer!

Your newsletter says that the entire back catalogue of Young God Records will be deleted then reorganized and rereleased? Will everything be included?

Repackaged, edited (selected, that is) editions will be released. The original full albums and cover art, etc. are no more.

#### Why have you decided at this point to disband Swans?

We want to do different projects without the linear connection to the title "Swans."

Why did Michael decide to sing in German for Die Tur Ist Zu? A language he spoke fluently as a teenager when he lived there. Rough Trade Germany put out that recording, and they asked him to sing in German since the record was essentially made for German distribution.

#### What is Michael planning for the future?

He is going to release other artists on Young God Records, so he is jokingly calling himself "a record mogul" now. He will also remix select vintage Swans recordings with a hybrid of ambient. And of course write. He's a writer first, even though he won't admit it.

What are some of the other music projects you've been involved with recently or plan on doing?

PBK, Ignis Fatuus, Norwegian Ambient Compilation, more solo work... Collaborative work with other established artists. I hope to work with Mark Spybey and also Tribes of Neurot.

Where do you see the future of your music headed? Multi-dimensional and difficult to define.

Will we ever see Jarboe and Michael perform together after you last tour as Swans?

Have no idea. Maybe on a spoken word thing? We'll see... H

Available on Young God Records, Soundtracks for the Blind is a double disc of 26 songs with raw live performances, unusual samples of phone conversations, and beautiful soundscapes.

small room was bare. I roticed ous + pressive ais.

outburn

THE EMOTIONALLY GOTHIC SHADOW LIGHT MADE A SPECIAL JOURNEY FROM THEIR HOME IN SEATTLE, WASHINGTON TO APPEAR IN THE TEMPLE ON KCPR. THE STRIPPED DOWN VERSION OF THE BAND, FEATURING JOHN ON VOCALS AND STEVE ON GUITAR, PERFORMED THREE OF THEIR NEW SONGS: "THE RACK," "INCUBUS," AND "YOUR GOTHIC POSE."

#### Describe Shadow Light's sound.

**John:** I guess it's somewhat gothic because most of our crowds that show up are all gothed out, but at the same time I feel there is a hint of industrial dance kind of mixed in. I do think people can get out there and dance to it.

#### What music artists do you admire?

John: I'm a really big fan of Rhys Fulber of Front Line
Assembly and Delirium projects. I love a lot of the
Vancouver bands. Numb is another one of my

favorites

# Where do the darker elements in your music come from?

John: I guess I've always been a goth from the mid-eighties, and a lot of my roots come from listening to bands like Alien Sex Fiend and Bauhaus. It carried on to the new sound, and somewhere my soul is reaching out with this new material.

What inspires your music?

John: A really twisted soul I guess. All my stuff is about something morbid or depressing, and people are always asking me, "Do you write anything happy ever." I'm like, "No, not really."

Are you depressed all the time because you write depressed music, or is it just a way of expressing yourself?

John: It's a way of releasing emotions that

otherwise get all pent up inside and somehow jump out of my brain. This is a really good way of focusing everything, doing what I enjoy, and getting in the limelight.

Many people say gothic music is depressing, but it can be quite liberating and inspiring.

John: It's exactly the same way with people talking about the blues or country. Have you ever heard a happy blues tune? That's what defines the type of music. Gothic is just the next step for the new generation.

#### How has your music come about?

John: It all came about when I first moved to Seattle in the late '80s, and I joined a gothic band called Prayers for Raven. We released a few CDs under that name. I was primarily the keyboardist, but I wrote most of the material myself. The band broke up about three years ago. A lot of the guys followed me into this new project where I am continuing to write the music, but I've now stepped into the front-man position where I'm doing all the vocals and lyrics as well.

#### What is the Seattle scene like?

*John:* I guess the modern bohemian scene has completely overrun the city. There are only a couple of heavy duty goth clubs. Everyone who is in the scene floods to those places. But trying to draw them out from the clubs to the shows is always somewhat of a task. You have to pull them by their teeth sometimes.

Steve: I think Seattle is going through a really interesting transition right now that some people are kind of bent about. The punk scene is dying, the grunge scene is dead, and more people are starting to be more open minded about music. Jazz clubs are opening up. More people are coming to see the industrial shows. I think people's minds are almost being forced to open up. It's good. What kind of response does the audience have to your shows? John: It's always been one of amazement, because we do a lot of lights, a

of dramatics.
We have
dancers. People
walk away
saying,
"Wow, that
was something
I'm going to
remember."

Is it hard

lot of fog, a lot

Is it hard to break into the music scene? John: We've

actually all gone
out and bought
crowbars. We
try to press our
way in, one way or
another- stepping on a few feet
and pissing off a few people as we
go, but we'll get there.

What are your future goals for Shadow Light?

John: Of course the obvious: push on and upward and maybe get signed to a larger label -get out there like all bands dream of doing -to be able to quit our day jobs and spend our time doing our music.

Shadow Light's CD, Within the Shadow Light, is available through Ivy Records.

EMANATING FROM GERMANY, THE TRIO OF TESTIFY CREATE HEAD BANGING METAL-INDUSTRIAL. GNAWING VOCALS, SAMPLES, AND CHOPPING GUITAR CREATE A RAW FURRY OF SOUND. YOU'LL APPRECIATE THEIR LATEST RELEASE, MMMYAOOOO, IF YOU'RE IN THE MOOD FOR A GUITAR HEAVY EXTRAVAGANZA. GUITARIST Moses W. Gives his testament about the band. did Testify come into existence?

First of all it was a side project of two members of The Fair Sex who wanted to do something different. During the first year of Testify, I joined

them and became a full member. Now it's no longer a side project, but it's a real band thing. We worked for more than a year on the new album. Myk Jung and I most of the time and for the last two months with Mathias Black in the studio.

How would you describe Testify?

For me, it is my chance to combine my musical influences. I really am a headbanger. I love metal music, and I feel that many industrial bands are lacking a bit of real metal approach. I also get that impression from talking to metal fans, who don't like industrial stuff, because it's not intense enough. The thing that we try to do with the new album is to bring more real metal aspects, more craftsmanship on the instruments, more interesting guitar playing, and more typical drum sounds to industrial.

Who are some of your influences?

I loved Judas Priest when they were active. I love modern stuff. I like the last Pantera album, and Fear Factory. On the other hand, I'm also interested in electronic stuff. For example, Ultravox or Kraftwerk.

Do you think music in the future will be more technology driven, or driven by the raw power of metal? I think the perfect thing would be a mixture with the best things of both music styles. The typical metal aspects: raw and wild and harsh, should have a chance to come through. We tried this time to get a step further, and I think we made a big step. But I think there is still something more to come in the future. I don't feel it really needs to be divided this way. The metal audience is still very much into the thinking that there must be a live band, the drummer has to count 1,2,3,4 and with no play backs. Nowadays it's foolish, because you can see Ozzy Osborne- brilliant guy, brilliant music; and he's working with samples, with newer sounds, and with playbacks live on stage, and it works.

What's the response to your music in America compared with the response you've gotten in Germany and the rest of Europe?

I really have the impression that there is much more response in America than in Germany. Not only for Testify, but the whole scenery of industrial music. I think that "industrial" doesn't fit anymore, because there are too many different aspects that are gathered under this name. I see that the

American listeners are more open for music development than the German audience.

How has your latest album progressed from your previous work?

We have a little bit more song structure. There are of course songs without structure, but there are a lot of songs with a real development. Adam Grossman of Screw came over for one month and worked with us during the time of the production. It was some very interesting input. He did a guitar solo, some choir vocals, and he added some drum programming.

The music of Testify doesn't reflect what one would expect from a German industrial band. Did you make a conscious effort move away from German influences?

No, not really. We never had the intention to draw a strong line between the music of Testify and other German acts. In fact, there is not a strong contact, or call it scene, where you meet each other or see what other bands are doing. I'm personally not very interested in what's happening in Germany. I'm only interested in the music itself. There are some acts in Germany which I like. I don't like them because they are from Germany, but I like them because of the music they are doing. For example, there's the band Armageddon Dildos or Die Krups with whom we made the first tour here in Germany and Europe. M

Testify has three releases: Testify 01, Ballroomkiller/The Blitzkrieg Mixes, and their latest, MMMYA0000, available domestically on Van Richter.



Numb's harsh atmospheric and intense sound moves far beyond the broad term of industrial and into the dark depths of notability. Don Gordon, the mastermind in control of the anesthesia, joined me to talk about his band and the motivation behind it.

Wasted Sky did really well in regular format at KCPR, and unfortunately it was stolen from the station. The only other release we have at the station is Christmiester. I'm rather surprised, because Christmiester is full of obscenities and there are only three tracks on it that we can play on air.

Yeah, that album was intentionally done that way. The thing with the Numb albums is, in addition to changing the lineups on a regular basis, I've always made a conscious effort to try and go at them from a different thematic

angle. Christmiester was intentionally meant to be dropping yourself into the head of somebody who's completely deranged and has been shoved right to the edge of society: the out-casts, the psychopaths. Basically, you have a bunch of slice of lifes in first person, looking at it from the eyes of someone who is potentially a serial killer, hard-core misogynist/woman hater. It's kind of like seeing a film. You're meant to really dislike this character, to react negatively or positively to this character, and to try and learn something about that character.

MILA B

I was wondering about that, because some of your work does seem thematic. Death and the Installment Plan seems to deal a lot with death.

It wasn't death per se. I'm not into the cliché goth/industrial death

stuff (everything's gloomy). That one was a loose collection of ideas relating more to institutionalized or commercialized concepts of death or societal reactions. I mean the cover itself, on one hand you have the face of that baby, who you can't really tell is dead, is actually one of the Bu Pal victims to tie into the concept of corporate death. You have the HIV T-cell in there. Inside, the dates, which everyone's been mystified by, tie to the execution dates of serial killers in the United States. The songs themselves are not primarily about death. They're in some respects sicker than stuff on *Christmiester*, but in a much less obvious fashion. The lyrics are much more personalized, and it ranges a bit further than just the straight ahead I or rant kind of approach that was taken in *Christmiester*. Death is a topic, but what can you say about it. I mean death is death; it's over. There's not really much to say, so why bother getting into it.

# You mentioned working with different people on the albums. How does that effect the sound of Numb?

Just about every album has had a different vocalist. That's partially intentional, because it goes back to the concept of trying to create characters. It's a little bit like slotting lead actors in a film. When you have a static line-up of members you can run into the problem of narrowing what you do, because that's all these people can do is a very narrow focus. Conversely, if people drift in different directions it can sometimes lead to a very strange push and pull, sometimes positive, sometimes negative, depending on the ways they're

trying to go.

# How has the writing of the music progressed or evolved over the years?

With each album you're trying to find some new angle on it, because you're sort of bored or exhausted with what you've done up until then. Wasted Sky is quite different than Installment Plan, because with Death on the Installment Plan we had basically said, "How much pure noise and aggression can we pack into this record, yet still maintain the concept of a song?" Once we had done that, we couldn't go a whole lot further down that road without going strictly into noisescapes; which is fine, but wasn't something I wanted to do at that stage. So it was a case of taking a step back and trying something slightly different. So Wasted Sky is mining some of the same territory in terms of some of the ideas, but it's doing it without the overt in-your-face noise. It's doing it in a more subtle fashion, but by the time you get to the end of the

album, you've been dragged through an awful lot of things.

#### What are some of your more general influences?

It's kind of from all over the place. I tend to read a lot. I watch a lot of European foreign films.

#### So what are your favorite books?

Last tour we were on I was reading a huge treatise on Viruses.

#### Microbiology can be fun. I took a class...

I was reading about plagues and microbiology. It was a good education. I don't have any one thing I'm into. Right now I'm reading something on the history of warfare. And there is another one on the evolution of technologies related to war and how this question of whether man is actually in control of the evolution of these technologies or whether we are just an agent helping this thing evolve. At the same time there are comic books. Really anything goes.

# Do you work on your music full time, or do you have to do things you really would rather not do?

Not as much time as I need to put into it. That's why Numb albums haven't been coming out on an annual basis.

#### Are you planning a future release?

In theory we're supposed to get one done this summer. [A new single will be out in January on Metropolis.] We also have a live album we recorded in Japan. [The live album, *Koro*, is on hold until legal issues can be dealt with.] We did a track for the Re-constriction compilation called *Operation Beatbox* which is out. It's sort of industrial bands doing hip hop covers.

#### Oh yeah, Chase told me about that.

We're doing Salt-n-Pepa's "Push It." It takes on a very different meaning now.

#### I bet that was fun.

We did a remix for Dive from Belgium. I just did one yesterday which is going to be out under another project name for a Siouxsie tribute that Brian is releasing on Cleopatra.

Another tribute! It seems like with the Bauhaus tribute not many of the bands evolved the songs much further.

Oh, this is different.

So you're living in Vancouver? Yeah.

#### Have you lived there all your life?

No, not at all. I was the proverbial Army brat, so I used to move every three years.

#### Did that affect your perceptions of the world?

Yeah, it's inevitable, because when you move every three years around the world, you certainly end up with a world view. You don't have that concept of the best friend you grew up with your whole life. You never knew anybody for more than 2 or 3 years. So you're always a little bit of an outsider, yet at the same time you see yourself as a citizen of the world, but not of any one particular area. I have favorite cities I like for different reasons. I still tend to travel quite a bit.

#### Do you feel that Vancouver is now your home?

It is at the moment. Vancouver is a very nice place to be, because it's a little off the beaten track, so you can actually get things done here. If you're living in New York, there's so much going on you could get side tracked all

the time. Same thing with London. "I can go to all these events this week? Cool!"

#### So there isn't too much going on there?

Some things come through here. Vancouver's interesting too, because there's been a lot of Asian immigration because of the Hong Kong / Chinese thing that's going on. So for the last decade the mix in the city has changed substantially. It's made it a very interesting place.

When Wasted Sky was added to regular format, I was surprised because lots of people requested it at a station where hardly any industrial or dark bands ever make it to regular format. It seems to have a broader appeal.

With the Numb albums, I've always tried to make them a collection of distinct entities. A lot of the records that are out these days, there's basically one song idea, or maybe two, and it gets reproduced in different variations. When I was a kid, I'd go out and buy a CD and drag it home and listen to it over and over again and get sucked into the world they created. I guess that's the way I've always viewed an album, as opposed to being a collection of singles or something that's just a bunch of dance tracks to keep you bouncing around the house. I've always been more interested in album development. I think Numb albums reflect that. They aren't as easy to take as they could be, but in the long term they'll stay with you longer because there's more there. M

Numb have four releases: Numb, Christmiester + Bliss EP, Death on the Installment Plan, and Wasted Sky.





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# LETDOWN GRUSH

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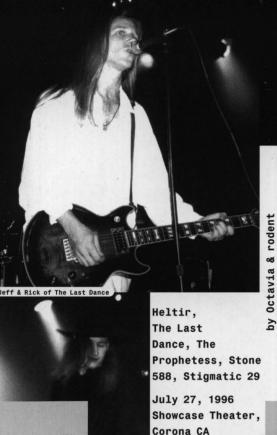
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Hidden beyond the hills of Riverside, the Showcase Theater has become a frequent venue for Gothic, Death Metal, and other genres not glitzy enough for mass consumption. Small

and cozy, the Showcase Theater is a good place to see a band up close.

The evening began with Stigmatic 29, a pleasant but mismatched rock band.

Up next were Stone 588, who were kind enough to put us on their guest list. Unfortunately, their drummer was ill and couldn't perform. Without ever seeing Stone 588 live before, the lack of drums did not seem to adversely affect them. In fact, Terri's vocals seemed fuller and were sung with more power. Eileen Bowe from Dichroic Mirror joined in to play guitars, and also The Prophetess drummer, Tom, played on a couple of songs. I enjoyed the impromptu result.

The Prophetess passionately performed several of my favorite tracks including "All I Want," "This Vastness," and "Alone." This show marked the first time the Last Dance and The Prophetess played on the same bill, primarily because Rick played bass for The Prophetess and guitar for The Last Dance. Now that Rick has decided to only play guitar in The Last Dance, The Prophetess have a new bassist, Richard from the defunct Kassandra's Veil. The Prophetess have yet to include him in the writing process, but Tony, the guitarist is, "excited to hear what new blood will inspire."

Since many of the bands performing are competing for the same audience I was curious if there was any competition

between
bands. Mark,
vocalist for The
Prophetess, felt that by supporting each other "it only helps the
scene in the long run. Which ultimately
helps us, because if the scene grows, then we will
too." As for future plans, Tony says, "For the long term...
we'd like to explore and refine our craft. And get to as many
people as possible." Mark added, "We are talking about
touring the US in March/April of 97. Other than that,
anything is possible."

Susan, Robin & Tina of Switchblade Symphony

Following The Prophetess, The Last Dance played with energy and enthusiasm. When asked if he was happy with their performance Jeff, the singer, replied that, "It was one of our better shows of all time." They played some new songs from their latest release, *Fairytales*, and Jeff dedicated "Do You Believe in Angels" to his grandfather, who had passed away the week of the show.

Peter, the bass player of The Last Dance had a wonderful style and presence. I asked him how he became so talented. "I have really only been playing bass for about three years. I've played guitar for about 15 including about seven months in The Shroud, but I have always loved bass and made a conscious effort to approach the instrument as a bass and not a guitar with two less strings. It is not as glorious as guitar, but the truth is everyone would notice if the bass was not there. So I am very proud of my role."

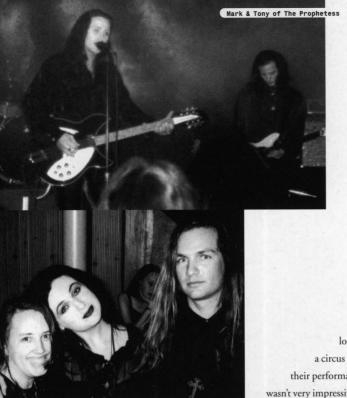
One highlight of the evening was meeting Lydia and Rodney, the handsome and charming couple behind The Shroud. It was interesting to learn of Lydia's diverse background in music. She learned to play the cello as a child and grew up in an arty household with her father being the head of the music department at Fresno State and her mother a former opera singer. On the other hand, Rodney's parents

Terri & Dave of Stone 588

are
the conservative children of
preachers. When asked if
she wanted to have a family,
Lydia responded that she
would wait until this baby
[The Shroud] grew up.

The Heltir performance consisted of Rozz Williams playing some old records and turning some knobs while a girl stuck needles into her arms. The instrumentals were uninteresting and uninspired. I actually

like the vocals and sounds on Heltir's Triple X release, *Neue Sachlichkeit*, but the live performance was impotent. Most of the people I talked with were unimpressed with Heltir. I asked Jeff of the The Last Dance if they improved any after we left, and he said, "No... it didn't get any better. I wish the time would come that people stopped going to see shows because of a name and start going for the music."  $\Phi$ 



Congregation (Carnival de la Gothic) featuring: Christian Death (with Valor), Switchblade Symphony, Big Electric Cat, The Last Dance, and Scarlet

tavia with Lydia & Rodney of The Shrou

September 4, 1996 The Roxy, Los Angeles CA

The evening's entertainment began with some nice dark and swirly rock by Scarlet, who have improved in the past year.

The Last Dance were up next, and had some unfortunate microphone problems that left their first song partially devoid of vocals. Jeff kept cool, and the band sounded incredible as usual. While the show at Corona was mixed with emphasis on the bass, the mix at the Roxy featured crisper and clearer guitars.

After a long intermission, the lights dimmed and the club manager said several times, "Will Big Electric Cat please come to the stage." Apparently the keyboardist had gotten food poisoning, and she was vomiting back stage. This older Australian

band looked like a circus act, and their performance wasn't very impressive.

Although the drum machine was nice and heavy, they sounded quite poppy. When the singer started growling, I thought it might be good, but they ended up sounding more like Flesh for Lulu than the March Violets.

The stars of the evening were the quirky and flamboyant Switchblade Symphony. They gave an exceptional performance to an excited and uplifted crowd. This popular San Francisco band had a powerful presence, inspired songs, and a unique sound. Tina, the singer, was soooooo cute and full of life with her baby-doll gone astray look and bouncy dancing. Their performance was truly something to see and hear. The Cleopatra studio release, Serpentine Gallery, is good, but it doesn't give their sound and personality the justice and dynamics of their live performance.

Christian Death (with Valor) began with a very long pointless intro that transformed into the one good song on their new album Prophecies, "Without." They quickly moved on to some of their "classics," but the performance was tired, and what's the point of living in the past anyway. As the uninspiring songs dragged on, we took our leave.  $\Phi$ 



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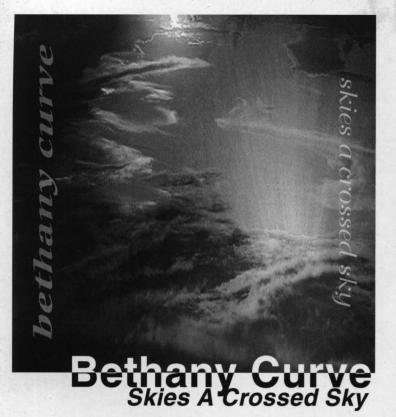
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#### Industrium Post Mortem: China, The Deconstructed Sounds of Karen Han

Tone Casualties

Tone Casualties is a division of Klasky Csupo, the wonderful animation company that brings you Rugrats. But make no mistake about it, Industrium is not child's play. It is an accomplished, mature, and varied experiment in shaping sounds into structures. At times it is more appreciative of natural noises (dare I say like Einstürzende Neubauten) than most "industrial" music, but it is primarily "drenched in ancient musical traditions." As part of the process, Karen Han (previously known for her work with Ryuichi Sakamoto) was recorded playing her 2 string violin known as Erhu. The tapes were then remixed and reinterpreted by hi-tech studio gurus. The result is a pleasant, yet engaging and cohesive mix of atmospheric ethnic culture on acid. I think I might even be able to trick my parents into liking this one. - rodent

#### Dichroic Mirror Nocturnal Garden

Mesmeric

Nocturnal Garden is the eagerly awaited and exciting new release by Dichroic Mirror. More polished than their previous releases, Nocturnal Garden is gothic music in a sweet and gentle light. The mandolins, finger cymbals, and fretted dulcimer add character to the basic guitar structure. Eileen's alto vocals and Michael's deep accompanying voice provide a smooth layering that fits into the music well. Nocturnal Garden is especially enjoyable because of the catchy, yet unobtrusive, beats and melodies. This cohesive and smooth release will undoubtedly become a favorite of those in the mood for melancholic gothic rock. - Octavia

#### Fektion Fekler From Here To Heaven

Pendragon

Two brothers from San Antonio cranking out dark electro masterpieces... No, its not Mentallo & the Fixer, but it sure sounds amazing! Actually, Robert and John Bustamante have worked closely with Mentallo in the past. From Here to Heaven is a stunning debut, filled with haunting electro melodies which swirl behind Fektion Fekler's intense beats and agonizing vocals. The first two tracks, "Immortal Faith" and "Diabolic Changes," place Fektion Fekler on the threshold of greatness. Another release of this caliber could stand them alongside M&tF and Wumpscut as masters of the genre. With Haujobb having defected to Metropolis, Pendragon passes the torch to Fektion Fekler and doesn't miss a beat.

- Sandman





#### Judith Fohn

Amphion

Fohn is an enjoyable album that reflects the influences of The Sisters of Mercy and is comparable to the new generation of gothic here. This time with artists: A.B.G.S., bands like The Wake. Deep seductive vocals with guitars that are at times soaring above the song and at others gloomily plodding along, create a dark and energetic sound. Within the loud and relatively upbeat songs, there is a respite with "Aurora," where a simple piano melody accompanies a somber and beautiful duet. "Haven" also displays some variance with a slight ethnic flair on the guitars and female backing vocals. The cover art gives the album a dark earthy feel, which is reflected in the atmospheric intro, but overall Fohn is aggressive gothic rock. (Don't miss the hidden live track.) - Octavia

#### The Changelings

Middlesex

I love this album. There is something immediately calming and charming about this elegant ethereal release. It may be the seductive vocals and violin that sweep you away, but the hammered dulcimer, sitar, and percussion pull the music together. Regeana is a muse with her emotional soprano vocals and the melodies of the music are deeply moving. The lyrics display perfectly the beauty found in the shadows of life. - Octavia

#### Various Artists Arrhythmia 3

Charnel

The long awaited third percussion compilation from Charnel Music is finally G.L.O.D., Scot Jenerik, Tribes of Neurot, and many others. Although the disc is no comparison to the second Arrhythmia release, it does provide some interesting tracks by John Herron, A Chocolate Mess (side project of Timothy North), C.O.T.A., and Desaccord Majeur. The compilation as a whole moves nicely and sets a dark mood, while the only weak point is the addition of so many artists who try much to hard to simulate Crash Worship. Other than that, Arrhythmia 3 is worth a listen. And if you're a fiend for Crash Worship and anything remotely close in sound, well then... this is your disc plus a lot more. - dead out...texture

#### Garden of Dreams The Seraphim's Desire

Seraph Productions

The Seraphim's Desire consists of five songs of enchanting atmospheric landscapes, tinkling melodies, soothing embraces, and subdued vocals. This is relaxing music and even includes a gentle beat remix of one of the songs. - Octavia

#### The Razor Skyline Journal of Trauma

C.O.P. International

Formally known as Journal of Trauma (now the title of the album), The Razor Skyline unleashes heavy beats, dark distorted guitars, and angst ridden, but soothing female vocals. Recorded in only two weeks at "the Fringe," Journal of Trauma is an incredible album of inspiring music and lyrics. It doesn't get much better than this. The Razor Skyline may be the best electrogoth band around. Imagine Miranda Sex Garden pumped full of electronic adrenaline. The varied sound structures and programming of the warm bass, tribal drums, and keyboard melodies mixed with gritty guitar by "the Gun" is done amazingly well. But perhaps the reason why The Razor Skyline is so refreshing is because of the emotionally charged vocals and touching lyrics by Karen Kardell. It's dark, it's deep, and it's downright seductive. - rodent

#### Fade I Lied

Spill

I Lied is a collection of soft dark rock songs. Mellow guitars and drums with little effects provide the background for the sweet voice of Tom Malone. There's nothing particularly innovative about this album, but it does have a nice atmosphere and a calming appeal. - Octavia





















#### The Chameleons UK Live Shreds

Cleopatra

This release from the long gone Chameleons may be argued to be an exploitive attempt to purge the vault of any and all material at the expense of fans who will pay dearly for it. On the other hand, the domestic release of these live tracks can be viewed as an acknowledgement to those fans of this cult band who welcome all such releases. Live Shreds is almost Script of the Bridge-Live, as it includes nine of twelve songs from the initial Chameleons album plus the track "In Shreds." It was recorded at 2 different venues prior to the release of the first album. The songs are works in progress with titles and verses quite different than on the studio release. While it does mine familiar ground and suffer in the area of sound quality, the strength of this release is that it is a Chameleons album. It may not win over the uninitiated, but it is a valid release for the die-hard fan. - DougR

# Faith and the Muse Annwyn, Beneath the Waves

Tess

Faith and the Muse clearly shine through the shadows of today's gothic music with their maturity, talent, and studio ability. Annwyn is so good, it might even make the average goth band depressed. Faith and the Muse's scholarly passion for archaic literature and history is especially impressive. I love the way they have included ancient quotes in the lyric book to encapsulate the meaning of each song. Faith and The Muse are perfect for the modern Renaissance enthusiast, because they incorporate Medieval and archaic themes into their music. Several of the songs are ethnically traditional with a Welsh/Old English flair, but if you're searching for upbeat gothic rock songs, several tracks fill that order too. William's sensuous dark voice appears on a few songs adding variety to Monica's singular voice. Annwyn, Beneath the Waves holds a special place in my book, because the album's overall quality and creativity carve Faith and the Muse into a niche of their own. - Octavia

#### One of Us Sky Clad

Eye Music

John Eye's vocals (reminiscent of Peter Murphy) and the dark, almost gothic music first caught my attention on both Castle Von Buhler compilations, Soon and Anon. Sky Clad clearly surpasses most typical dark rock releases by successfully incorporating tribal percussion, acoustic guitar, engaging rhythms, and beats mixed with emotional vocals. Also included are some captivating ethnic instrumentals. With its amazing vocals and elegant rhythmic structure, "Boxthorn" is my favorite song. Christian Gilbert performs the guitar beautifully as shown in a short classical guitar piece and most of the other songs. However, her "patty-cake" song, although inventive, interrupts the continuity of the album. While Faith and The Muse may be inspired by the music of the ancient British Isles, One of Us successfully uses the Native American culture as an influence. - Octavia

#### Haujobb Cleaned Visions

Metropolis

On this single from the upcoming Solutions for a Small Planet, Haujobb once again seem to be peering in on our world like creatures visiting from a distant galaxy. In the intro to Cleaned Visions, a musical loop reminiscent of a 60's sci-fi movie curls behind the crunching of alien machinery. Before long, the song is cranked to full speed by a pounding techno beat. The mildly treated vocals create a nice sense of balance with the full tilt attack of the beats and synth patterns. As usual, the lyrics are mysterious and intelligent, which is a major ingredient placing Haujobb (which is German for skin graft) on a higher plane than bands like Cubanate, who can pump out the beat, but are low on brains and intrigue. Cleaned Visions is a good single, but I hope that these Germans are not diving headlong into techno á la X Marks the Pedwalk. Does a new label (they've moved from Pendragon to Metropolis) mean a new sound? We will soon see. - Sandman

#### Mors Syphlitica

Sacrum Torch

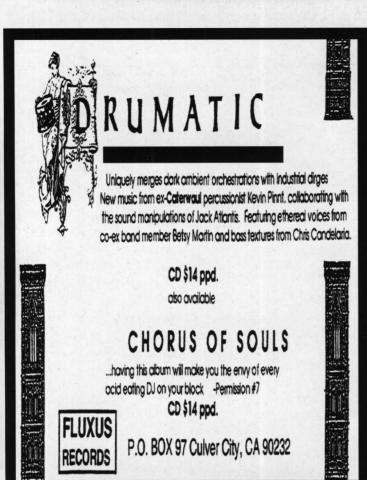
Solely written by Lisa and Eric Hammer, this premiere release rises from the breakup of Requiem in White to continue in a somewhat similar vein. Lisa's vocals are barely distinguishable in a lovely operatic way (fortunately the lyrics are printed). The soft wash of guitar and percussion provide a nice contrast between dark and light. They have a unique gothic presence; however, there isn't a lot of variety, and this project lacks the depth of Requiem in White's 1994 release, Of the Want Infinite. Perhaps more of the elements used in their Musical Works of the NCS project could have been utilized on this album. Despite some shortcomings, Mors Syphlitica is still enchanting, mystifying, and a pleasurable experience. - Octavia

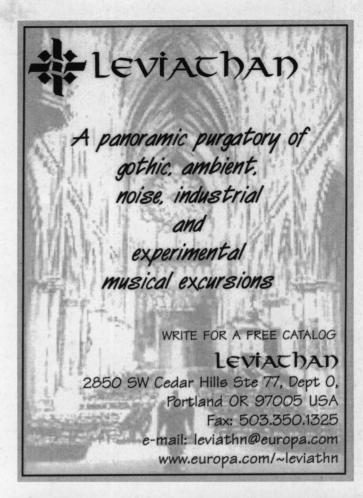
#### Slave Unit

C.O.P. International

After spending the last few years toiling in the industrial dirt, Germany/Oaklandbased indie, C.O.P. International, may have finally uncovered a diamond. While it's generally accepted that they have a nose for sniffing out talent, C.O.P.'s stable of artists have sometimes been accused of being too heady for die-hard Rivets. Point well taken, since they do consider themselves to be the Industrial Alternative. As is the case again here, with the debut release from Slave Unit. Loosely classifiable as the mischievous offspring of a one-night stand involving Rage Against The Machine and Nine Inch Nails; Slave Unit plug into the classic punk D.I.Y. mentality, all the while incorporating contemporary music technology. Complete with pulsating bass lines, surging rock 'n roll riffs and a Ministry-style vocal delivery, these impressive newcomers bridge together an entire world of musical subcultures to deliver this outstanding debut.

- Rik Millhouse







On/Off Rouge

Rapa Nui

The Austrian label, Rapa Nui, describes this first release as a combination of Bach, Godflesh, Young Gods, and Art of Noise, which I think sums them up well (minus the Bach). Crazy sax and deep gurgling vocals on "Coloured" is reminiscent of Fields of The Nephilim's first ep, Burning the Fields. Overall, Rouge is heavily electronic in a unexpected and refreshing way. The 14 songs are at times harsh, dancy, and experimental. - Octavia

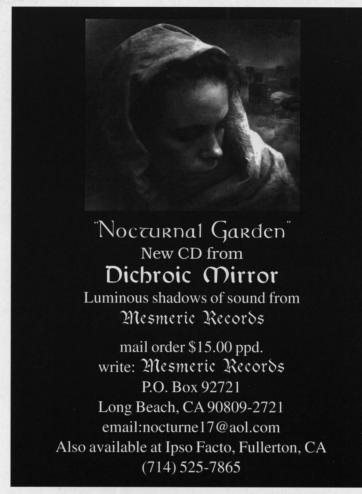
Torn Curtain

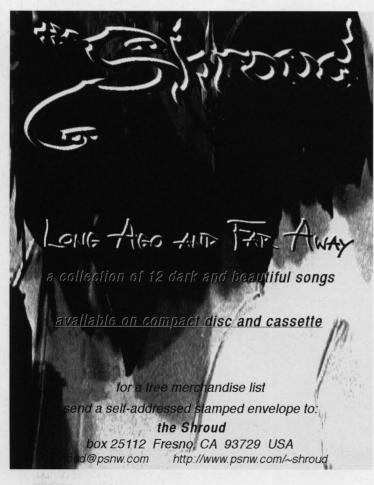
Ventricle

Torn Curtain presents a disturbed dream like atmosphere that fades in and out of a warped reality. It contains strange minimal soundscapes with soprano vocals just beyond the reach of comprehension. This radio-unfriendly, four song release contains uncomfortable silences and distracting noises, but may provide a trip better than most drugs. - Octavia









#### Von Lmo Red Resistor

Variant

Billed as an Original Motion Picture Soundtrack, *Red Resistor* is a surprisingly enjoyable and fun album with Von Lmo being a cross between Ziggy Stardust and Sonic Youth. On this 4 song, but 53 minute extravaganza, Von Lmo manages to blend sci-fi themes with solid art guitar rock. The heavy bass is catchy, the guitars fly all over the place, and Von Lmo addresses the masses with authority. A definite must for Captain Kirk's collection. - rodent

#### Missed In Diary *Dissolve*

Eye Records

Dear Diary: I'm sorry, but I like you just as a friend. This pleasant four song EP would work well on a college alternative format with its standard dark rock sound. The songs are aptly executed, but the vocals are mixed too low. There isn't anything outstandingly creative about *Dissolve*, but it is entertaining. - *Octavia* 



#### Decoryah Fall-Dark Waters

Metal Blade

Fall-Dark Waters completely pulls me in and sweeps me away. Unlike many European bands who rehash a music style in a cheesy way, this Finish band creates something unique. Contrary to the stereotypical beliefs you may have about Metal Blade bands, Decorvah is not hard rock in any way. This thematic album about water flows smoothly while the melancholic lyrics (in English) reflect the theme beautifully. Jukka Vuorinen's natural and honest vocals compliment the exquisite melodies, and the female backing vocals add considerable depth. Also, the use of stringed instruments, flute, and keyboards on several songs adds a nice quality to the guitar based pieces. I look forward to hearing more releases like this on Metal Blade. - Octavia

# Engelsstaub Ignis Fatuus: Irrlichter Apollyon

Ignis Fatuus: Irrlichter is a grim and thematic soundtrack perfect for listening in your local, yet ancient, stain glassed cathedral. The rhythmically spoken male vocals and melodic elements of the instruments are reminiscent of The Legendary Pink Dots with the structure and mood of Death in June. Most of the narrative lyrics are sung in English, but the foreign language and backing female vocals provide even more depth and texture to the religious themes. The album successfully mixes organic acoustic guitars and strings with sometimes quirky orchestral arrangements. Although the album lacks blatant power, the melodies are addictive and the atmospheres are conducive to creating your own visuals. Like a foreign film, Ignis Fatuus is a good and worldly alternative to some of today's more formulated dark orchestral music. (US distribution by Etherhaus) - rodent

#### 16 Volt Letdowncrush

Re-constriction

Letdowncrush is pumped full of energy, catchy guitar riffs and beats, and slick synth effects. The songs are crisp, clean, and ready for M TV's buzz clip or airplay on your favorite "alternative" radio station. Letdowncrush is a brighter and less texturally thick album than previous 16 Volt releases. The electronics have a nice warmth while the guitars sound just cold enough. Although the vocals provide the bridge between the instrumentation and are sung with convincing attitude, the lyrics only skim the surface of communicating any meaning. I am unsure if there are any standout tracks, but "Two Wires Thin" has an especially good groove and the last track, "Carla's Tarantulas," is an annoying waste of time. I must admit that Letdowncrush has an incredible studio sound and is one of the best produced releases I have recently heard. - rodent

#### Vromb Le Facteur Humain

Ant-Zen

Taking sonic discovery to a new level, Vromb's theme for this project is "The Human Factor." Based on the studies of Heurel Gaudot's discoveries in the field of neuro-electrics and his ultratonic wave amplifying helmet, Hugo Girard (Vromb) presents his interpretations of what we as humans perceive with our "circondalic" gland. We begin our journey with a presentation: textual and sonic fact by Hugo Girard and the voice and text of Heurel Gaudot. The disc then dives into minute pulsating sonic rhythms swimming in a sea on static textures. Vromb provides raw electronic sounds and mechanical rhythms moving in a physiological and perhaps biological dimension for a human audience. Although this seems to be music in scientific form, the music itself is fabulous, and this is perhaps one of the greatest movements in the post-techno/noise genre. dead out...texture

#### TchKung Post World Handbook

Tim/Kerr

TchKung embrace elements of ethnic folk music by using traditional instruments (Nagara drums, didjeridu, violin) and entwine them with industrial force (samples, electronic sounds & textures) and noise creativity (hubcap, washing machine tub, sheet metal) to create a backdrop for their political views. They support the Post World Movement which encourages subversion of the value system of the dominant culture as well as other environmental extremist ideas. The varied pieces ranging from ethnic instrumentals to industrial noise-sculptures give the album depth and interest. It's always good to see environmental activists doing something cool.

#### - Octavia

#### Lazarus Effect System

Black Pumpkin

This New Jersey outfit, signed to Black Pumpkin, have some musical ability; the instruments are all played skillfully on this debut, especially the bass and guitar. But the songwriting is a little weak. Also, the poor mixing leads to a flat, 2-dimensional feel in which none of the instruments stand out. The boys can play, but you can't hear them. For instance, "Play God" has a killer bassline which gets lost in the mush. The lyrics won't get your attention either. On "Idiot Box," the standard rock 'n roll tirade against the television, I'm sure I heard the cliche phrase "Lambs to the slaughter." Musically the album's got all the parts: thunderous riffs, big beats, samples, etc. But it's put together in the same old ways. To compare, imagine a low-budget version of 13mg, Stabbing Westward, or Killing Floor. If you like these bands, then give System a try. The talent is there, but they need to try harder to find fresh material.



























#### Out Out *Nisu*s

Metropolis

This third release by Out Out, the musical brainchild of Mark Alan Miller is a very consistent album with nary a bad track in the bunch. However, there are no obvious singles or dominant songs. "Pulling Teeth Perhaps" is an electronic dance track, and "Duchess" features mysterious whispered vocals; both are deviations from the norm. The rest of the songs are crunchy, fuzzy, guitar-driven industrial rock with simple synths and sampled noises roaming the aural landscape. "Ethico" is very representative of the album, with the keys percolating beneath staticky guitars and rasped vocals. 'Caustic Circle," the first full song on the album, is another powerful burst of energy and frustration. On the whole, the album is very good, exhibiting Miller's ability to raise himself above the overpopulated ghetto of industrial metal. - Sandman

#### Bethany Curve Skies a Crossed Sky

Unit Circle Rekkids

Hailing from Santa Cruz, CA, but on a Seattle record label, Bethany Curve unleashes dreamy guitars, pulsing drums, and thick, but melodic bass lines. Although their press sheet compares them to Lush (hmmmm....?) and The Fields of the Nephilim (Not!), I think they more clearly resemble the wash and vocals of Ride along with the other worldliness of Sky Cries Mary. Some of the songs have enough dark elements and traditional sounds to make the Goth kids happy, but I don't think that was Bethany Curve's intention. The guitars and bass make ample use of the flange, reverb, and delay pedals while the wispy vocals blend into the music. The recording is a little crude at certain points and could have been polished off more, but the album is very likable. I am confused as to why there are 16 hidden tracks at the end of the album consisting of experimental sound bites, but Skies a Crossed Sky is a good listen for those rainy days of winter. - rodent

# Continuum: A Spider Records Collection

This compilation showcases four bands ranging in style from organic-ethereal (Rhea's Obsession & Alchemy) to electrogothic (Thrive) and soft-industrial (H). The highlight of the album is Thrive, who I've enjoyed for many years and would recommend their releases, Thrive & Sophistry. Their sound is characterized by seductive female vocals and whispering poetic lyrics with a dark electronic structure. I love the name Rhea's Obsession, because in addition to being the mother of Zeus, it is also my mom's name. Their music is delightful with floating guitar, percussion based rhythms, and strong female vocals; I want to hear more! Alchemy is the new project of the singer of Rhea's Obsession and the electronic whiz behind Thrive. The slow songs are suggestive of a less worldly electronic Dead Can Dance. H is reminiscent of Skinny Puppy without the bite, and the vocals and samples leave something to be desired; however, it is still enjoyable to listen to and is well put together. Continuum, available in the US through Darkwave, is a crisp collection and a good introduction to the releases on Spider. - Octavia

#### Moonspell *Irreligiou*s

Century Media

Emanating from Portugal, Moonspell has been part of the growing gothic metal scene in Europe. Moonspell are dark, loud, and assertive, striving for that Fields of the Nephilim power, but never quite making the cut. Irreligious displays the group's talent at basic gothic metal, but they never reach their full potential for creating exceptional music. Ranging from smooth full vocals to gritty deep throated growls, the alternating singing styles reflect the loud metal guitars and quiet mini atmospheres. Also, samples of archaic choirs are interspersed within the songs. Overall, many of the songs have enjoyable elements, but the album delves a bit too far into standard metal riffs and drums. - Octavia

### Chainsuck Angelscore

Wax Trax!/TVT

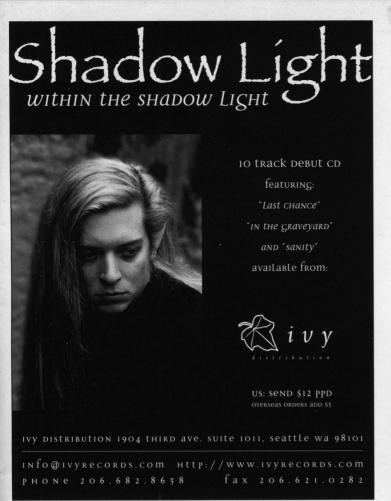
Despite the name, Chainsuck does not sound like your typical Wax Trax! release. It is poppy, soft, and smooth. Sounding more like an early 90's 4AD album, Chainsuck resembles Curve without the sonic punch and Collide without the texture. In fact, they really remind me of Lulabox, if anyone remembers them. Although the core of the music is electronically and guitar centered, it never quite focuses on the music (which at times is good). Instead the songs serve as a vehicle for Marydee Reynolds' vocals and children's story-like lyrics. I feel like a jerk for saying it, but the vocals seemed to tire me more and more as the album went on. I am not sure why, they are actually quite beautiful and substantial, but maybe it's because they are mixed too loud. At any rate, Chainsuck doesn't suck, but it doesn't rock either. - rodent

#### Godheads The Rush Inside

Cleopatra

The Rush Inside is a collection of remixes from this European electro-metal (á la KMFDM) trio brought to us from our friends at Cleopatra (via Hard Records). Reminiscent of a day when the popular methodology was to sample the guitar line, Godheads prove a spectacular case in point on the album's lead-off track, "War of Violence" (remixed by Nerve mastermind and Godhead's contributing guitarist, Tom Holkenburg), where a single simple riff carries the song from start to the inevitable, revved-up finish. "Deja Vu's" bluesy ambience owes as much to early LaTour as it does to Sister Machine Gun's "Burn"; and "Promised Land" is pure Belief-era Nitzer Ebb. The lyrical content overall is a bit weak, and vocalist Jimmy Machon's tendency to repeat the same lines over and over again within the song becomes annoying by the end of the record. Still, The Rush Inside is a fine album overall, and "Body Factory" could well be the digi-dance single of the year. (Of course, employing Birmingham 6 for the remix doesn't

hurt...) - Rik Millhouse





#### Ninth Circle

The most enjoyable element of Ninth Circle's debut release is the intertwined male and female vocals of Kelly and Julie. The gentle darkness of the songs have an engaging familiarity about them. The keyboard and guitar based melodies add an enchanting element to complete the songs. Greg from Fear of Dolls provides additional guitars. "Rain" is my favorite, but the album is pretty consistent with gothic drum machine beats and This Ascension style guitars. - Octavia

#### Con Lucky 13

Object Recordings

Masterminded by John O'Heron, Lucky 13 is a successful exercise in electronic programming and clear distinctive vocals, but the songs remain less than gripping. Although the album is well recorded and shows good intentions, the sounds and effects are a little too primitive for my taste. Perhaps the electronic purists amongst the industrial crowd would appreciate this album more. - rodent

OUTBURN [Magazine / Music] SHAB out burn

# OUTBURN

#### [Magazine / Music]

Outburn [Magazine]:

Issue #1: Sunshine Blind, Front Line Assembly,

Here We Burn, Faith & Disease

Issue #2: Collide, Oneiroid Psychosis, Swans,

Numb, Shadow Light, Testify

Outburn [Music]:

Halomaker: Sufferthiswish

A conceptual collection of dark and distorted, sequenced and sampled, disturbing songs. With a relentless pounding of sound and introspective lyrics, this second release by Halomaker falls between a blur of industrial, gothic, and noise.

Item	Price	Qty	Total
O Outburn #1	\$3.50		
O Outburn #2	\$3.50		
O Four Issue Subscription	\$17.00		
O Halomaker:Sufferthiswish CD	\$10.00		
O Subscription + CD	\$25.00		

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Magazine: \$1.50 each domestic(\$2.50 Foreign)

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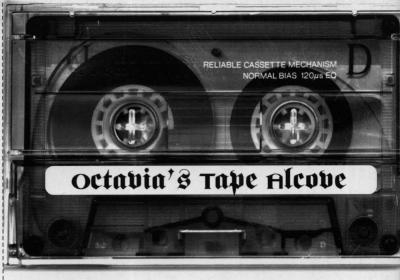
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HH H Seek this out!

H Buy this if you happen to find it.

Their next release may be better.

#### Back Long Arch - Resurrection 母母母

:ten songs of beautiful, gentle, and sleepy ethereal music in the Cocteau Twins vein with mellow vocals: Their music would sound great on a Projekt compilation.

#### BioFeedBack - Incision ₩

:youthful and naive industrial with a punk attitude: The release includes 13 songs of distorted vocals, typical synth beats, and lots of samples.

#### Dark Box - The Waiting Hour H

:familiar dark gothic tunes: This six song cassette is rough around the edges and contains marginal vocals, but still displays burgeoning talent.

#### December - Hope for Nothing HHH

:lightly dark with acoustic guitar, electronic percussion, and soft, almost spoken male vocals: The six sparsely constructed songs convey a calm sorrow in the style of NIN's "Hurt," but with some unusual surprises and variety.

#### Gridlock - Sickness # #

:melancholic electronic static and slow beats with Ogre inspired vocals: Although the four song cassette is poor in production quality, they exhibit more creativity than much of the industrial today. Also included is a fun cover of "Metro" by Berlin.

#### Nihil - Water Stained Black ₩ ₩ ₩

:dark atmospheric noise interlaced with rhythmic percussion: These well recorded and constructed instrumentals feature unobtrusive, varied, and inspired noise.

#### Polly Moller 母母母

:unconventional flute playing and intriguing spoken words: Ranging from beautiful noisescapes to more aggressive electronic beats. This refreshing three song release explores uncharted realms of ethereal music.

#### Sogno H

:underground gothic rock from Mexico: This four song demo displays some potential for future releases.

#### YAU - Anti-Linear HHH

:abstract noise by the up-and-coming noise artist and DJ @ KCPR: YAU explores the academic side of his work with this full-length cassette, as opposed to the structured percussion that he often performs live. Included is a recording from the Experimental Media Research Laboratories.

hand & label directory

Amphion PO Box 392 Peck Slip Station NY, NY10272 AmphionMU@aol.com

Ant-Zen c/o S.ALT Lessinger, 7A 93049 Regensburg Germany

Apollyon Waldemar Zaremba Attenbaunaer Str. 27 D-34134 Kassel Germany

Back Long Arch 2a. Avenida, bloco 700, No 2 NZXCLEO BANDEIRANTE 71710-400 DF BRASIL avavallo@cdsid.com.br

BioFeedBack PO Box 107 Savage, MD 20763 jlvinh@internetmci.com

**Black Pumpkin** PO Box 4377 Riveredge, NJ 07661

**Century Media** 1453-A 14th Street #324 Santa Monica, CA 90404

Charnel
PO Box 170277
San Francisco, CA 94117-0277
mason@netcom.com

**Cleopatra** 8726 S. Sepulveda, Ste. D-82 Los Angeles, CA 90045

**C.O.P International** 981 Aileen St. Oakland, CA 94608 cop@dnai.com

Dark Box PO Box 303 Princeton Jct., NJ 08550 Despair603@aol.com December PO Box 7003 New York, NY 100116-7003 wkgdream@bway.net www.bway.net/~wkgdream

Decibel 17125 C W. Bluemound Rd. #122 Brookfield, WI 53008 decibel@earth.execpc.com Oneiroid Psychosis: sylab@msn.fullfeed.com

Eye Music 791 Tremont St. W-304 Boston, MA 02118 oneofus@tiac.net www.tiac.net/users/oneofus

Eye Records PO Box 20401 Detroit, MI 48220

Gridlock 1827 Height Street, Box #100 San Francisco, CA 94117 gridlock@creative.net www.creative.net/-gridlock/

Ivy PO Box 2721 Seattle, WA 98111-2721 IvyRecords@aol.com Shadowlight:shadir@world.com

Mesmeric PO Box 92721 Long Beach, CA 90809 Nocturne17@aol.com

Metal Blade 2345 Erringer Rd., Suite 108 Simi Valley, CA 93065-2200

Metropolis PO Box 54307 Philadelphia, PA 19105 metropol@voicenet.com

Middlesex PO Box 8207 Atlanta, GA 30306 Nihil 2106 Harriman Redondo Beach, CA 90278

Object Recordings PO Box 53147 Washington DC 20009 ObjectCon@aol.com

Pendragon PO Box 388 Yardley, PA 19067

Polly Moller 482 View Street Mountain View, CA 94041 arianrod@best.com

Rapa Nui PO Box 148 1043 Vienna Austria wank.stench@blackbox.at.

Re-constriction 4901-906 Morena Blvd. San Diego, CA 92117-3432 chase@panhand.com Collide: Xcollide@aol.com

Sacrum Torch PO Box 278 Prince St. Station New York City, NY 10012

Seraph Productions PO Box 13110 Chicago, IL 60613 seraphprd@aol.com

Sogno c/o Perversion Zine Adolfo De La Hta. MZ 111 L817 Col. Amp. Hidalgo C.P. 14450 Mexico City

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Tim/Kerr PO Box 442423 Portland, OR 97242

Tone Casualties 1258 N. Highland Ave. Los Angeles, CA 90038 www.tonecasualties.com

Unit Circle Rekkids PO Box 20352 Seattle, WA 98102 rekkids@unitcircle.org www.amz.com/labels/UnitCircle/

Van Richter 100 S. Sunrise Way Ste. 219 Palm Springs, CA 92262 vrichter@netcom.com

Variant 61 E. 8 St. #223 New York, NY 10003

Ventricle PO Box 19523 Seattle, WA 98109 www.ventricle.com

Wax Trax! 1657 N. Damen Ave. Chicago, IL 60647

YAU Dark Market Broadcast 1052 Peach St. San Luis Obispo, CA 93401

Young God (Swans/Jarboe) PO Box 420232 Atlanta, GA 30342-0232



"...there are unexpected sound motifs that make this very compelling listening."
— JAM July 1996

"Truly Amazing" - The Gavin Report July 1996

# What critics are saying about INDUSTRIUM POST MORTEM: CHINA

"Spacious and ferocious, darkly implicative, lots of Personal computerizing to dig deep into for it's sake." — LA Weekly August 2, 1996

"Alternately lovely and coldly intellectual..."

— SERVO September/October 1996

#### FEATURING:

Mark Mothersbaugh of Devo.

Darrin Varhagen of Shinjuku Thief,

FRCE featuring Paris Sedonis.

formerly of Christian Death.

Hungry Ghost, Andras Wahorn.

DS Eccles, Gabor Csupo.

Eon Flux composer

Drew neumann and Opus Crobag.

#### F L A S H

Tone Casualties is proud to announce the signing of PRUL SCHÜTZE. Look for the release of Deus Ex Machina. The Annihilating Angel and The Surgery of Touch by Paul Schütze in January.





#### Greetings,

Enclosed is your promo copy of Outburn #2. We are very excited about the future of Outburn. This issue is bigger and better than our first! Although you are currently on our promo mailing list, we would greatly appreciate your support by subscribing.

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A warm thanks to all who have supported our efforts.

Yours,

Octavia

#### **DEADLINES:**

February 14 - Reservation of ad space

February 14 - All submissions of music for review

February 21 - Artwork & payment for ads

#### OCTAVIA'S NEW ADDRESS:

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attn: Octavia

PO Box 66119

Los Angeles, CA 90066-0119

outburn@cogent.net (phone # to come in January)

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#### Checks payable to Outburn

Total

Name:		
Address:		
City:		
State:	Zip:	
Country:		
Breil:		

Cut or Copy Completed Form and Mail To:
Outburn
PO BOX 66119, Los Angeles, CA USA
90066-0119

outburn@cogent.net



# ADRATES & Specs

**DEADlines for Issue #3** 

Space:
Artwork:

February 14 ♥ February 21

1/4 Page	\$75
1/2 Page	\$150
Full Page Inside Front Cover	\$350
Full Page Inside Back Cover	\$325
Full Page Back Cover	\$400
Band & Label Directory Listing	
(Includes: Name, address, phone, email	l, web)

#### PAYMENT

All payments are due upon submission of artwork.

Make checks payable to Outburn.

(There is a \$5 fee for all returned checks!)

Please send your artwork and payment to the address listed below. Make sure your artwork is adequately protected for mailing.

#### CONTACT

#### Editorial/Advertising:

Octavia

New Phone # in January! outburn@cogent.net

#### Art Department:

Rodney Kusano

(310)398-7245 outburn@cogent.net

#### Send artwork and payment to:

Outburn PO BOX 66119 Los Angeles, CA 90066-0119

ARTWORK	REQUIRE	EMENTS
	Width	Height
1/4 Page	3.75"	5.0"

1/2 Page(Hor) 7.75" 5.0"

1/2 Page(Ver) 3.75" 10.25"

Full Page 8.5" 11.0" (Add .25" bleeds on full page ads)

#### Acceptable MACINTOSH digital formats:

- 3.25" floppy, 44MB Syquest, 100MB Zip
- 1. Quark XPress 3.3 with all artwork & fonts
- 2. Illustrator 6.0 with all artwork & fonts
- 3. Freehand 5.0 with all artwork & fonts
- 4. Photoshop 3.0 TIFF

#### YOU MUST PROVIDE A BLACK AND WHITE PRINTOUT FOR REFERENCE!

All placed photos and Photoshop files should have a resolution of 300 dpi. You may compress files with DiskDoubler or Stuffit.

All med a will be returned after film output.

To verify digital formats, media, or compression suggestions, please contact Rodney.

#### Acceptable NON-DIGITAL formats:

1.Black and white paper positive printout (Linotronic, laser, fiery,etc).Line screens and dpi of printout should be as HIGH AS POSSIBLE for continuous tone in photos and artwork.

An advertisement submitted in digital format will retain the quality of your submitted artwork, but a black and white printout may suffer in loss of quality especially in grayscale artwork and photos.

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